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S U P P L E M E N T,

&c.







A
S U P P L E M E N T
TO
NOTES
ON
THE ANCIENT METHOD OF TREATING
THE FEVER OF ANDALUSIA,
NOW CALLED
THE YELLOW FEVER;
DEDUCED FROM
AN EXPLANATION OF THE HIEROGLYPHICS
PAINTED UPON
The Cambridge Mummy.

BY ROBERT DEVERELL, ESQ. M. P.
MAY 19, 1806.

—Necesse est
Indiciis monstrare recentibus abdita rerum. HOR.

[THIS TREATISE IS NOT INTENDED FOR PUBLICATION.]

LONDON:
PRINTED BY S. GOSNELL, LITTLE QUEEN STREET, HOLBORN.



S U P P L E M E N T
TO
N O T E S
UPON
THE FEVER OF ANDALUSIA.

THE message of Mr. President Jefferson to the two houses of Congress, in America, dated 3d December 1805, has the following passage: "In taking a view of the state of our country, we, in the first place, notice the late affliction of two of our cities, under the fatal fever, which in latter times has occasionally visited our shores. Providence, in his goodness, gave it an early termination on this occasion, and lessened the number of victims which have usually fallen before it. In the course of the several visitations by this disease, it has appeared that it is strictly local, incident to cities and on the tide-waters only, incommunicable in the country, either by persons under the disease, or by goods carried from diseased places; that its access is with the autumn, and it disappears with the early frosts:" after which it proceeds to discuss the subject under a political and commercial view in respect to quarantines. Without examining this distinguished gentleman's statements relative to the communication of infection (which it would certainly be prudent to doubt), I

have much pleasure in observing that he has taken one step towards the conclusion which I drew in my former Notes; though that step still appears somewhat short of the truth: for if the fever is caused by the tides simply (as Mr. Jefferson seems to conclude), the cause being constant and universal, the effect would be perpetual, and exist every where within their influence; whereas it was my endeavour there to establish, that it is the occasional mixture of a flood of originally stagnant brackish waters with the tides, which is the real cause of the fever, and it is the object of this Supplement to adduce some confirmations of that opinion. After what was advanced in those Notes, and in my "View of the Classics," in regard to the ænigmatical method of composition practised by the ancients, I shall merely cite here what Heraclitus, in Plutarch, says of Apollo, the god who presided over poetical composition, *στε λεγει, στε κρυπτει, αλλα σημαινει*, "he does not speak the truth plainly, nor yet altogether conceal it; he only gives small hints of it;" premising that quotation, because it is from such a sort of hints, that I am once more about to draw my inferences: and as I adduced proof in those tracts, that the ancients had full as intimate a knowledge of America as ourselves, I shall here proceed to shew, from sources of no less antiquity than the catacombs of Ægypt, that the experience they had of that country, from the diseases derived from thence, was alike lamentable and disastrous as our own.

The following is an extract, concerning the mummies found in those catacombs, from a translation of Thevenot's Travels to the Levant: "Upon one of the coffins was represented, in figures, the manner of embalming the bodies. There is a long table, shaped

like a lion, on the back of which the body that is to be embalmed is laid at length, and hard by there is a man, with a knife in his hand, opening the body. The man hath a vizard-mask on, shaped like the beak of a sparrow-hawk, as was the custom for embalmers, that they might not breathe in the corruption which oftentimes evaporated out of the dead bodies. On the table also stand four vessels, without handles, wherein the necessary drugs are kept, both for embalming, as balm, cedria, &c. and for wrapping up and incrustation of the body, as bitumen and other things. On the inside of this coffin was the figure of a naked maid, with her arms stretched out." There is a considerable resemblance between the coffin, or mummy, thus described, and the upper compartment of the one copied in the plate annexed, which I have caused to be re-engraved from Dr. Conyers Middleton's *Antiquitatis Monumenta*: the points in which it differs may be easily explained, upon the same principles as those hereafter adopted; and as the Doctor says of the one about to be examined (p. 256), "*Mumia hujus figura eadem prorsus est, ac reliquarum omnium, quas in libris passim descriptas videmus,*" the explanation of it, if successful, may be capable of a general application to other mummies found in the same place.

It may be proper however, first, to give that learned writer's own account (p. 263) of the painting upon this mummy; "*In hac tabula (plate No. I.) integumentum mumia exterioris particulam, variis figuris ornatam, cernimus; quae de pectore cadaveris ad genera pertinuerat; quaeque a pulvere ac sordibus purgata, coloribus adhuc vividis et quasi recentibus nitescit. In summâ picturae parte, cadaveris secandi et condiendi ratio a pictore quodammodo adumbrata*"

est: in qua tamen Anubis, Ægyptiorum Deus, capite canino, medici partes agere, et secandi munus obire videtur. A sinistro cadaveris latere, ut Diodorus scribit, loco prius a scriba juxta ilia designato, carnem lapide acuto Æthiopico secare, vel lege vel more constitutum erat: atque in hac positura Anubis, manu jam ad secandum sublata, depictus est.

“Sed et mensa quoque, cui cadaver impositum est, itemque vascula ista infra mensam posita, in Deorum item formas, Canopi et Cercopilbeci, efficta esse apparent: quibus figura etiam muliebris, hinc et inde adjuncta, Isim fortasse ipsam, quasi operis totius præsidem, denotat. Qua quidem figurarum designatione, hanc cadavera condiendi ac conservandi artem, divinam plane esse, nec nisi Deorum inventioni attribuendam, indicari conjicio.

“Quod autem memorabile magis videtur; instrumentum istud, quod Anubis, jam corpus dissecturus, manu tenet, germanam lapidis ejus Æthiopici effigiem exhibet, quem, cultelli semper vice, ad hoc munus adhibitum esse legimus; cujus sanè formam a nullo, quod sciam, auctore veteri descriptam habemus.

“Hieroglyphicas figuras quod attinet, cum omnis earum intelligentia jam diu deperdita ac deplorata plane videatur, ignorantiam potius meam confiteri libet, quam aliorum conjecturas, ingeniosas licet, at vanas coactasque adoptare. Illud solummodo verisimile esse puto, quod a Kircherò, in rebus Ægyptiacis investigandis, omnium diligentissimo, traditum est. Figuras videlicet istiusmodi omnes, quales, ex utraque tabellæ hujus parte, in variis ordinibus sive zonis collocatæ, ac sibi mutuo obversæ stant, Deorum illorum imagines esse, qui Averrunci præcipue, seu malorum propulsatores habeban-

tur; quorumque tutelæ Ægyptii mortuos suos potissimum commendare consueverunt: quosque flagellis propterea, laqueisque instructos videmus, ut malos Dæmones, in defunctorum corpora insultare conantes, vel abigere vel colligare possent.”

Instead of representing the mode of dissecting and embalming a body after death (a thing in itself absolutely useless), the whole painting, in my opinion, is indicative of the nature of the disease of which the corpse died, and the proper remedy for such disease. Under this idea, the first part of it, to which I would draw the reader's attention, is the sort of apron or appendage in front of the four figures, marked A (seen also in the back of the cap of B, 1), and on the body of the reclined figure, C. These appendages are like the blades of razors, the figures themselves being the handles, within which their sharp edges are concealed: and blades of razors do I in fact think they were intended to represent, thereby denoting the steely brackishness of water to have been the primary cause of the disease of which the corpse died. This idea will be strengthened by observing the iron and steel instruments in the middle compartment of the painting, among which it is very easy to distinguish a grate with hooks (a); a springbolt (b); the head of a dart or javelin and a wall-hook (c); the head of a boat-hook and a steel spring above it (d); the figure of an ostrich, whose powers of digestion are so strong, that it is fabled to be capable of eating iron (e); an adze (f); a hammer, the opposite side of an adze (g); a pair of compasses (h); a wall-hook again (i); a chaff-cutting-knife (k); and, to shew perhaps that the effects of the bad water penetrate the blood, there is (at l) a nail driven through a

heart; besides which, there are appearances throughout of nails, particularly at w, and underneath all the figures A, A, B, B, &c. representations of hooks.

I next point to the knots or nooses in the hands of the four figures A, 1, 2, 3, 4; which, by a play upon the Greek word *νοσος*, morbus, I consider as ænigmatically indicative of a disease: by the stripes upon the shoulders of these figures, and the reclined figure C, it seems to be hinted that the disease had a connexion with the pestilence or plague, by a reference to the Greek word *πληγη*, which, in the ancient classics, often conveys such an allusion; and by the position of those stripes on the shoulders (the same word *ωμος* meaning a shoulder and putridus), that it was of a putrid nature. The last circumstance indeed is further evidenced by each of the figures at A holding the noose (*νοσος*) to its nose; by the large feet (alluding to fetid odours) of those and of all the figures; by the figures B 1, and B 2, being supported upon the toes of their feet, in a manner which, for the same reason, is somewhat forced upon the notice; by the fish in the right hand of D 1 (a species of animal which has a peculiar tendency to putrescence); and, lastly, by D 1, holding the fingers of her other hand to the nose, as smelling to them.

But what do these figures further indicate? As to A 1 (were it not for the analogy which might be expected to exist between it and the three that correspond with it, A 2, 3, 4; which have the faces of other animals), one might take this to have a human face, and as such, from the flat nose, the arched brow, the large up-curved mouth, and the general form of countenance, that of the

negroes, the only race of human beings capable of labour in the West India islands ; and in fact the two pedestals (in front and rear of the table C) make it sufficiently clear, from the sugar-loaves standing upon them, that those islands (together with the upper division of South America, which in like manner produces that commodity) are the parts of the world to which the painting has regard. I incline to think therefore (from a consideration of the analogy before supposed) that the face of A 1 was intended to represent that of a cat or kitten, and so to stand for the great promontory of Yucatan, forming one side of the Gulf of Mexico ; since A 2, which has the head of a sharp-nosed dog, or greyhound, seems to be strongly indicative of the name of Honduras, another great promontory of the Isthmus of Darien, which, together with the former, include the unhealthy Bay of Honduras ; and this seems to be further evidenced by another part of the painting ; for figure C is reclined upon a sort of table, the two legs of which are like the hind and fore leg of a dog, and (though the head may be rather thought that of a fish than of a dog, yet) the tail is manifestly that of a hound, and, as such, peculiarly indicative of Honduras (hound, and *ερα*, cauda). A 3 has the head of a whelp or cub, and so points to the island of Cuba ; and A 4 may have the head of a shark, a fish common in the neighbouring seas ; or the fish's face may be fashioned in imitation of the outline of St. Domingo, and particularly of the gulf at its western end, called the Bite of Leogane, alluded to perhaps by the position of its mouth.

According to these conjectures, the four figures above noticed, in two pairs duly opposite to each other, will represent the four princi-

pal seats of American fever; and if the heads of the jars under the table be compared with those of the four figures, there will be found a great similitude between them; the jars themselves having, perhaps, a relation to the four inlets of the sea on the east side of the Isthmus of Darien, namely, the western part of the Gulf of Mexico, the Bay of Honduras, the large southern bay of which Terra Firma forms the coast, and (viz. the jar before the fore-foot of the dog-table) the Lake of Maracaybo, which, having in fact the shape of a cruise, ewer, or jar, is bordered by a tract of country called Guajaros; and I may here notice, by the way, that it is in this neighbourhood perhaps that we should seek for the prototypes of the cruises of tears of our Madonnas and Magdalens, the river Magdelaine running through the district now under consideration.

The female figure, B 1, I refer to the province of New Andalusia, in South America, as being marked to be situate near the Amazon (α and $\mu\alpha\zeta\omicron\nu$) by her breast; whilst B 2, delineated without a breast, is to be referred to Andalusia in Spain, scarcely less fruitful of the fever or pestilence in question: the action of both these figures is that of persons who, with a glass, or lens, presented to the sun over their heads, with one hand, cast the light through it on the other hand; and this jeu-de-mot points to the name of Andalusia; the hand in the light; hand-luce.

The dog, F 1, with the flagellum ($\omega\lambda\eta\gamma\eta$) in its paw, I take to represent the entirety of South America, the conical shape of which (the point of the cone tending southward) is marked by a reference to the word $\kappa\upsilon\omega\nu$ (quasi, cone) canis; and the open eye may allude to one of the numerous volcanoes of that country.

The dog, F 2, which has no eye (no crater) marked, but, like the other, has a flagellum ($\omega\lambda\eta\gamma\eta$) in its paw, I refer to the continent of Africa: for, as I have said elsewhere that South America gave origin to the fable of the dog Cerberus (his breathing fire, alluding to its volcanoes); so Africa, from its having in like manner the shape of a dog's head, or from its being conical, and so suggesting the idea of $\kappa\upsilon\omega\nu$, canis, is often likewise designated under the same figure. Both these dogs are resting upon a pillar, $\kappa\iota\omega\nu$, having (by another play perhaps upon that word) relation to the conical shape of those countries; in confirmation of which it may be observed, that the pillar, F 1, is graduated by eight perpendicular or meridian lines, enclosing seven times ten degrees (the number of ten degrees being commonly comprised within the meridians drawn on maps), and there being seven such intercepted between the meridian of Mexico and the eastern promontory of South America; while the other pillar, F 2, has only seven such lines, marking six times ten degrees, the number included between Cape Verd and the Straits of Babelmandeb, on the eastern side of Africa.

The tall figure E, standing over the one reclined C, (its tallness being expressed by its height, when compared with its bulk), I refer to the Andes mountains of America, hinted at again and again by the human hands given to the first pair of brute figures A 1 and 3; by the hands (marked with stripes, $\omega\lambda\eta\gamma\alpha\iota$) of the second pair of brute figures, A 2 and 4; by the manner in which the hands of B 1 and 2 are so prominently brought into action; and by the mode in which the two dogs before noticed, hold the flagella ($\omega\lambda\eta\gamma\alpha\varsigma$) in their paws, as it were with hands. The long beard of this tall

figure, E, may have a reference to the ice or snow incumbent upon the Andes; and the goblet, or rather perhaps the glass, in its left hand, seems, from the position of the right hand, to destine some of the snow-water for the stomach of the reclined subject; the hands of all the four figures, A 1, 2, 3, 4, do in fact hold the nooses, or *νοσος*, morbus; and as the cleft state of the head of E may possibly have an allusion to the craters of the volcanoes of the Andes, there may be an intention thereby to insinuate, that the water is further deteriorated by the ferruginous qualities of the ashes from those volcanoes. For, that a steely brackish quality of water is a main cause of the disease, seems further to be strongly intimated by what I take to be an open razor in the hand of D 2, on one side of E; while the fish in the hand of D 1, on the other side, may allude to the corruption (again hinted by the figure's smelling to its fingers) with which the stagnant water is impregnated by the fish that die and putrefy in it at the time of the inundation; which, as geographers state, takes place at the top of South America during six months of the year.

The principal cause of this stagnant inundation I take to be an overflow of the Lake Parime, in the province of New Andalusia; and the principal scene of it, the borders of the river Oronoko there, or, as the French call it, Orenoque: this last circumstance would appear to be indicated, in the right and left division of the painting before us, by the characters on the tablets under the figures A 1, 2, 3, 4, and B 1 and 2; for those on the left side severally making three fives, according to the Roman numeral V, mark fifteen, or that number of degrees of a great circle, which the sun traverses in an hour (in Greek, *ωραν*); and the corresponding characters on the

right side, which are evidently hooks of different shapes, when taken together with the former, lead obviously to the name of Orenoque, or, in English (without referring to the Greek) Hour-and-hook.

It is by a like method of invention, which seems to be uniformly adopted throughout the painting, that the particular disease in question is indicated to be a fever, as may be inferred from the characters G, G, &c. H, H, &c. which run nearly from top to bottom of the whole. What they are most like is the letter u, or v, and thus each denotes the Roman numeral V; and as they are also like the small letter r, they will together, whether read forward or backward, constitute the word fever, or five-r; just as the same thing seems hinted in the same manner by the Arabic numeral 5, coupled with the capital Saxon letter R, as exhibited at m, near the top of the central line of hieroglyphics. But the characters immediately under consideration are not only like the Roman numeral V, but they have a general resemblance to hooks; and as there are twelve of them on each side, if construed into time, they give five times twelve, or sixty minutes, or an hour; and thus again, together with the opposite corresponding hooks, point to the name of Orenoque, Hour-and-hook: but as they are severally bordered parallel-wise by a graduated scale of twenty-four compartments, if that be construed also into time, it will make twenty-four times sixty minutes, twenty-four hours, or a day; if that again be applied to the word fever, fixed as above, there will be, on each side of the painting, a day of fever marked; and if so, there will scarcely be any hesitation to believe that all the sharp instruments scattered through the cen-

tral line of the hieroglyphics (bordered in like manner by the twenty-four compartments) were intended by an allusion to the French word for sharp, to mark a like period of ague. I conclude, therefore, that the middle part of the painting is expressive (among other things) of a tertian fever (according to the definition of such a fever, as I find it in Mr. Tissot's *Avis au Peuple*, viz. "dans la fièvre tierce, les accès reviennent de deux jours l'un);" or, in other words (whatever alteration the disease might undergo, when grown putrid or otherwise exasperated), that in its simple primary state it was in truth an ague and fever.

It may further be observed, that the characters G, G, &c. H, H, &c. have a resemblance to certain objects of no very decent kind, in some instances, and, in others, to the fore-finger and thumb with the nails: the latter may be merely intended to suggest the idea of iron nails, and so to point to the steely brackishness of water as the remote cause of the complaint; but I incline to think, from several hints given in Thucydides's Account of the Plague of Athens, from the position of the razors in figures A 1, 2, 3, 4, of the painting before us, running up between the legs into the middle of the body; and perhaps by a jeu-de-mot upon the three characters underneath them, before explained to mean an hour, *ωραυ*, that a corrupt state of the contents of the bladder is the proximate cause of the disease; and this perhaps may be the true meaning of the passage from Diodorus Sic. as above translated by Dr. Middleton, "loco prius a scriba juxta ilia designato, lapide acute Æthiopico secare." But, besides conveying an intimation of those matters, the last of the two resemblances just now noticed may be ascribed to the two

shores bordering the Gulf of Leogane, in the island of St. Domingo, which have a strong likeness to a finger and thumb; and the first, to the district of Yucatan and the opposite shore (enclosing the Bay of Honduras), which, by a slight effort of imagination, easily assumes the shape in question, and under that view has given occasion to many a fiction in ancient poetry. That gulf and bay are two principal lurking-places of fever and putrefaction, and they may be further pointed to as such, by the general shape of the characters G, G, &c. H, H, &c. under the idea of two V's, or U's, the shape of which letter they in fact have: for I state it as a general rule, regarding the Greek and Latin authors, wherever the syllables eu or ηυ, or u or ũ, occur, it may be suspected that there is a latent allusion to water, by a reference to the French, eau; and though there are errors doubtless in some of the derivations of my former Notes, I do not think that of υῆρυν, from briny water, is one.

But if this painting were to be understood only as pointing to the nature of the disease and its cause, it would only perform half its purpose; the more valuable half remains to be considered, and to explain that, a very few observations will suffice, as the designations of the disease and its remedy, the bane and its antidote, are closely blended together throughout the whole. The same characters G, G, &c. H, H, &c. which mark the fever, point also, under the idea of a pair of U's, to the famous bark of Peru; and indeed they have something of the form of trees (without branches, and thereby more readily pointing to the bark of their trunks): the same nooses, νοσος, which indicate the disease, having the shape of u's or o's, may, in opposite pairs, convey the same idea: the hands of the

different figures which have been supposed to denote the disease to be derived from the snow-water, or volcanic impurities of the Andes, may serve also to denote that the Peruvian bark is found in the same neighbourhood. Fig. F 1 and F 2, besides representing South America and Africa, may also serve to suggest the recollection of the native name of the Peruvian bark, viz. ganaperide, under the idea of their having the form of a pair of dogs (canis, pair, and εἶδος). Again, quinus, or quina, is the Latin ordinal of quinque, and the opposite pairs of Roman numerals, VV, readily give quinaquina, or quinquina, the very name of the Peruvian bark: and even the razors within the figures A 1, 2, 3, 4, which intimate that the ague, by its keenness or violence, cuts the body as it were in two, may possibly, by the twofold suggestion of the word keen-keen, lead to a like designation of the quinquina: and that, by the way, may furnish an additional explanation of the two knives that form a part of the head-dress of some of the hieroglyphic figures, of which there are plates annexed to my former Notes.

So again (if I may hazard a few remarks upon the smaller hieroglyphics, of the central line of the painting, which from the specimen of the ostrich, at e, would seem to be not very distinctly drawn), it may be observed, that though the two adzes, at f and g, may simply have a reference to the island of Cuba, which has the shape of an adze (the two small lines on the handle denoting the line of the tropic, perhaps, which just meets the back of that island); and though the Arabic numeral 4, at n, may have a like allusion to St. Domingo, which, looked at from west below to east above, has the shape of that numeral; yet the boats or barks, at

p, p, p, p, may allude to the Peruvian bark, and the half figures with tails, or semi-men, or men-monkeys, at q, q, q, to the ginseng-root, by a reference to gin, a man, and singe, a monkey; at the same time that those boats may be liable also to be referred to the four inlets or bays, above noticed, as bordering on the Isthmus of Darien; and the semi-men (cut through the body by a line, which makes an angle with another line) with their hands holding out what appears to be a looking-glass (glacc, ice), may allude to the ice of the Andes mountains, situate under the equator, and the path of the sun as it goes from tropic to tropic. Like allusions may be implied perhaps by the line and bow, at s; and by the double line, surmounted by a sort of winged angel, at t, with something in its hands, perhaps the Peruvian remedy. The like may be implied again at r, r, z, and bb; the sun itself, in these two last instances, being expressed by the round spot above the lines. So also the serpent, at x, may be referable to the Serpent river of South America, on which the bark-tree grows; at the same time that, from its open eye, it may allude to a crater of a volcano, and the lava that flows from it; more especially as the other serpent, which constitutes one of the three characters at y, would seem to allude to a perpendicular rising of such lava above a dark-coloured mountain, and so pouring itself over the line marked there, perhaps as the equator; the craters of such volcanoes being again pointed to, possibly by aa, aa. Lastly, the Roman numeral X, at v, under the idea of twice five, or quina quina, may once more allude to the bark quinquina, as before; and the nine, IX, at the other v, may have regard to the nine degrees breadth of the egg, mentioned pre-

sently, in the midst of which lies the Lake Parime, the centre of the stagnant inundation.

A reference to the original painting, which in Dr. Middleton's time "*coloribus adhuc vividis et quasi recentibus nitebat,*" would without doubt much facilitate the understanding of these smaller hieroglyphics; but till I shall have an opportunity of correcting or confirming my present remarks, by inspecting it at Cambridge (if it is still in existence), I have been contented to attempt an explanation of it, from a consideration only of the shape and position of its characters as engraved. Without dwelling longer however on such as are less distinct, I proceed to notice the horizontal graduated scale at the top of No. I. This I take to denote the ecliptic, or path of the sun, and that the circles, or suns, with which its successive compartments are inscribed, mark so many months of the year: upon that supposition, the labels or indices, at I, I, within which stands the tall figure E, in action with the cup or glass in his hand, cuts off from the graduated scale three compartments, or so many months, during which the poison contained in that vessel may be supposed to be most active; and as those labels or indices are not situated in the centre of the graduated scale, but leave a larger space (passed as it were) behind them, than before them (to be passed), it would appear that those months are about the autumn or fall of the year, the season which in the climates in question is found accordingly to be most unhealthy.

In respect to the other graduated scale, underneath and parallel to the former, it is possible that, by the alternately-varying shape of its compartments, it may merely denote the changeable nature of

the ague and fever on alternate days; though I incline to think it further intended to denote the nine times ten degrees (or nine and a fraction), through which the flood, which is the primary cause of the disease, has its occasional range; that is to say, from the bottom of the Gulf of Mexico to Andalusia, in Spain; being the same ninety degrees of range, which the nine crosses, or tens, within circles, at the foot of the throne of the hieroglyphic figure, explained in the 129th page of the former Notes, were interpreted to mean; though, by an error of the press there, that range of ninety degrees is limited to the breadth of South America, which in fact has only from forty to fifty degrees of longitude.

That a disease should be propagated from one continent to another, by the impure qualities of such a flood, can scarcely be thought more surprising than that the same flood should convey the golden sands of Mexico to Africa; for that the gold-dust found in the beds of the rivers of the west coast of Africa (called the Gold-coast for a considerable space) are ultimately derived from Mexico, by means of such a flood, and not from any mines there, or in the interior of Africa, I must think, till such mines are discovered: neither is it more surprising that a submarine flood (as supposed in my former Notes) should have the effect of carrying with it the seeds of a disease through a distance of twenty degrees of longitude, than that a subterraneous flood should have effects of another kind (such as transporting leaves of trees) at the distance of ten degrees; of which, in my "View of the Classics," I cited a proof from Pere Averil's Travels, in respect to the Caspian Sea.

I have not much to remark upon the figure No. 2, of which Dr.

Middleton, in p. 265, gives the following account: “ Præter integumentum linei particulam istam modo descriptam, aliud quoque ejusdem fragmentum restat, ad pedes fere mumiaë pertingens, at unica tantum imagine insignitum. Hanc autem Osiridis imaginem esse puto; quem, tanquam supremum mundi Opificem ac Rectorem ab Ægyptiis veneratum esse constat; ut globus, capiti ejus impositus, indicare videtur.” My own idea of this figure is, that it represents South America. The globe on its head, I refer to the sun, which is vertical over South America; while its broad shoulders and tapering body convey an idea of the general shape of that country, and the double line on its waist and wrist may be indicative of the equator which crosses it. The manner in which the hands are so prominently brought into view, suggests the idea of the Andes mountains; and the separation of the legs, that of South America’s being cut in two as it were by the vertical cross-flowing course of its rivers; as also of the western part of that country having its outline much resembling the calf and small of the human leg. The oval, within which the figure stands, may have regard to that egg-shaped space (the chief scene of the stagnant waters that cause the disease) which (correcting an error contained in my former Notes) I have, in my “ View of the Classics,” ascribed to the province of New Andalusia, in South America, as included between the Amazon, the sea, the Oronoque, and the Negro. The right hand of the figure (which, though mutilated, appears to have been clenched) may possibly have held the tau, or letter T, a symbol of immortality, not more perhaps with respect to the perpetually-existing cause of the disease, than to

the perpetually-existing means of its cure by the Peruvian bark, which has its origin in the same country, South America.

In regard to the outward case of the mummy (No. 3), Dr. Middleton speaks of it as follows : “ *Loculus ipse nihil fere, a cæteris ejusdem generis diversum, nobis offert: ex duabus ligni sycaminei partibus constat.*” I think this case (and from the citation just made it should seem that the same remark may apply to the outward cases of other mummies) was intended to represent the continent of Africa; and since what has been said above of the mummy within it has regard entirely to America, there seems further to have been an intention to intimate by it, that the former country was the deposit of the diseases originally derived from the latter. The general outline of No. 3 has in fact something of a resemblance to the shape of Africa, as looked at from south-east below to north-west above, broader at the top and narrowing towards the bottom; the limbs not being marked with any distinctness, owing to the interior of that continent not being accurately known. At the top it exhibits a face, in allusion to Fez, situate at the uppermost part of Africa; whilst the beard (*barbe*) and (hairy) appendage on the head, together make up Barbary, the country next adjoining to that of Fez, and alike subject to the plague, as marked by the stripes (*ωληγγαι*) delineated on the hair: the beard likewise shews that the case was not intended to represent America, since the natives of America have no beards.

The double line, running down the centre, may allude to the ecliptic, or path of the sun, over Africa, from tropic to tropic; and the threefold division of the hieroglyphics within it, may possibly be

intended to suggest the idea of a tertian ague; the rather, as the word *aigu* seems to be pointed to by many of the characters seen among them, such as lancets and fleams, and what appear to be knives and razors open and shut. The syphon, near the bottom, may denote the manner in which the pernicious flood (the eastward course of which is marked by the direction to which the three birds' heads are turned) penetrates through the sands of Africa; and that may be further hinted by the two rabbits, animals which habitually burrow in the sands: the basis on which the whole rests may represent the great island of Madagascar.

This mummy appears to have been found with others, "in cryptis subterraneis et mirabilibus, in quibus olim reposita atque hodie reperta sunt" (Dr. Middleton, 251); those crypta, or pits, being excavated in the rocky plain of Saccara, situate near the upper pyramids of Ægypt: and as, in my former Notes, I shewed the efficacious effects of the ginseng-root, or its substitute (poetically celebrated by Virgil, under the name of Phyllis), to have been commemorated by the figures on the walls of the temple of Philæ, in Ægypt; and the Peruvian bark, or bark-tree (*δενδρον*), by those at Tentyris, or Dendera, there; so these paintings upon mummies, deposited in the plain of Saccara, in Ægypt, would insinuate that the source of the pestilence they commemorate, exists in the sugar countries (*saccharum*) of America and the West Indies. It appears, therefore, that a single word is often sufficient to furnish a clue to the difficulties of the ancient method of composition; and I leave it accordingly to the reader's decision, whether that might not have been the reason for the constant use of the wood of the sycamore tree, in

making the cases of the mummies; since the name of that wood (whatever may be the merit of the jeu-de-mot) may perhaps involve an allusion to an American sickness, and imply that the African diseases, of which the corpses within the cases died, were originally imported from America.

I would now cite the following verses from the fifteenth chapter of Exodus, 23: "And when they came to Marah (in which name America seems disguised, or Maracapa, perhaps, a province bordering on the Oronoko there) they could not drink of the waters of Marah, for they were bitter; therefore the name of it was called Marah: and the people murmured against Moses, saying, What shall we drink? And he cried unto the Lord, and the Lord shewed him a tree, (qu. if not the bark-tree?) which when he had cast into the waters, the waters were made sweet: there he made for them a statute and an ordinance, and there he proved them; and said, If thou wilt diligently hearken to the voice of the Lord thy God, and wilt do that which is right in his sight, and wilt give ear to his commandments, I will put none of these diseases upon thee, (qu. if not implying that there were several of the same nature and origin?) which I have brought upon the Ægyptians: for I am the Lord that healeth thee." To these verses let me add what is said of the Ægyptians in the seventh chapter of the same book of Exodus, 19: "Their pools of water, and waters that were in the river, were turned into blood; the fish that was in the river died, and the river stunk, &c. &c.:" and if we compare these passages from the sacred Scriptures with what Thucydides says of the primary origin of the plague of Athens, *ἡρξάτο δὲ, τὸ μὲν πρῶτον, ὡς λέγεται, ἐξ Αἰθιοπίας τῆς ὑπερ*

Αιγυπτου, and take due care not to be mistaken in our type, or (in the phrase of one of the fables of the Arabian Nights) *de ne pas prendre un royaume pour un autre*, there will be found good reason for believing that, under the type of a district above Ægypt, a district of South America is really intended; especially on considering the remark which Thucydides subjoins to the supposition that poison had been thrown into the wells (*κηνηαι επω ησαν αυτουθι*), since the whole of the district in question is a continued swamp and destitute of fountains of fresh water.

Having, on the one hand, drawn an argument respecting the primary seat of the disease, from the oldest books known, I may establish its transmigration, on the other hand, to Andalusia, in Spain, by a reference to the comparatively modern composition of *Don Quixote*, where (in the adventure of the brown mountain of the Sierra Morena of that province), by rightly fixing the several representative characters of Cardenio and Lucinda, Don Fernando and Dorothea, Don Quixote himself and his Dulcinea, not forgetting Sancho Pança, the curate, and the barber, it will be found (for *nomen de nomine fingas*) that the same subject is there treated in a mock-heroic manner, which had employed the thoughts of Homer himself, in the first and half the second *Iliad*: and this single reference to *Don Quixote* may supersede the necessity of adducing those topographical statements concerning Andalusia, which I alluded to in my former Notes, as they are to be found in that romance in great abundance.

If it be objected, that the several complaints which I have mentioned, ague, fever, plague, and pestilence, are commonly considered

to differ as much in their nature as in their names, and that they can scarcely therefore have the same origin; I can no otherwise reply to the objection, as I am altogether ignorant of the practice of medicine, than by remarking that (whatever the moderns may think) the ancients appear to have supposed those diseases to have had, all of them, their main source in America (at least the putrid and infectious kinds of them); and though the yellow fever, as it is called, of the present day, should seem to be a new disease, yet, as it has undoubtedly the same place of nativity, I apprehend it may be well classed with the others (of which it exhibits many of the symptoms), and be treated after a similar manner.

This leads me to notice more particularly what I conceive to have been the ancient mode of treating those complaints. It may be observed that the head-dress of No. 3, the exterior case of the mummy (which case represents Africa), is very strongly marked with stripes (*ωλληγαις*), as alluding to the plague peculiar to that continent; while the head-dresses of the other figures painted upon the interior mummy, are not marked with stripes, since they regard the pestilence of America rather than the proper plague. But although these last head-dresses are not all alike, but in some instances resemble a finger and thumb, and so allude perhaps to the promontories forming the Gulf of Leogane, in St. Domingo; in others, the Arabic numeral 4, which gives the shape of that whole island, as viewed from west below to east above; and in others, a sort of helmet, which gives the shape of the whole West India gulf (all which districts are in fact subject to the pestilence); yet would it seem (from so remarkable an appendage being worn by all the

figures, as well of the case as the mummy, and from their appearing designed so forcibly to attract attention) that the head is thereby intimated to be the principal seat of the disease, which indeed is further strongly indicated by the gesture of D 2, pointing to her head, and by many of the figures of Mr. Hope's picture, hereafter noticed, holding their hands to their heads. And as to the head itself, it should seem, from the open sutures of the head of the tall figure E, that the sutures, and (from the manner in which the ears of No. 3 are obtruded upon the view, somewhat out of drawing) that the ears as well as the sutures are particularly liable to be affected. But I am of opinion also that the appendages above noticed (which are evidently artificial periwigs, and not natural hair) have no less a relation to the remedy prescribed for the disease, than to the disease itself, the term periwig giving a hint, however strained it may appear, of a Peruvian safe-guard (Peru, and wacht, in German and old English, a guard): and I take it to have arisen from barbers having supplied these wachts or wigs, that a degrading connexion is supposed to have existed in times past between them and surgeons, though undoubtedly in all ages, and in none more than the most ancient, the genuine profession of surgery has been attended with those honourable distinctions, which great learning and most useful talents ought to ensure.

Leaving all that is said in my former Notes relative to Comus, the ginseng-root, the nettle, &c. to speak for itself; liable however, as it is, to be strengthened and corroborated by the classics in general, of which the following line of Horace may serve as a short example,

Scit Genius natale comes, qui temperat astrum;

I am now bold enough to express a further opinion that *κρη*, the young woman, frequently introduced in the plates annexed to those Notes, has a relation to the Peruvian bark, under the idea of currying, a process in which other bark is commonly used; and, to shew that a connexion subsists throughout the painting before us between the disease and the remedy; the nooses, which mark the *νοσος* in the hand of A 1, 2, 3, 4, may, by a reference to the word *courrois*, French for stripes of tanned leather, suggest the same idea; whilst the two females, *κραι*, B 1 and B 2, that represent New Andalusia, in America, and Andalusia, in Spain, the seats of the pestilence, may, under the same notion of currying, allude also to the remedy of the bark: so again in respect to tanning, another name for the same process of currying, there seems to be a reference thereto by the two fives at G and H, G and H, &c. making so many tens, and thereby leading to the idea of tanning; which may be further hinted perhaps by the small tens, or x numerals, with which some of the larger fives are inscribed: and under a recollection of the process of tanning, the name of Tentyris will become equally applicable as Dendera (from *δενδρον*) to the place in Ægypt destined to commemorate the effects of the bark-tree*.

* In Dr. Mead's Discourse on pestilential Contagion, p. 106, is the following statement: "When the plague was last here in England, upon its first entrance into Poole, in Dorsetshire, the magistrates immediately suppressed it, by removing the sick into pest-houses without the town, as is well remembered there to this time. A very remarkable occurrence has greatly contributed towards preserving all the circumstances of this transaction in memory. They found some difficulty in procuring any one to

In short (to come at length to the point), I am strongly inclined to believe, from the shape and position of all the periwigs of the painting before us, and particularly that of the figure E; from considering the meaning of the symbol of a barber's pole; from the import of the fable, that the beneficial effects of the bark were first discovered by invalids bathing in streams, on the banks of which bark-trees grew (as commemorated in an old picture I have seen, by Poussin), in which the water must necessarily come much about the poll of the head; from the heads of the sick, in Mr. Hope's superb Poussin on the plague of Athens, being wrapped up in reddened cloths; from the various citations on that point, in

attend upon the sick after their removal, which obliged the town to engage a *young woman*, then under sentence of death, in that service, on a promise to use their interest for obtaining her pardon. The young woman escaped the disease, but neglecting to solicit the corporation for the accomplishment of their engagement with her, three or four months after she was barbarously hanged by the mayor, upon a quarrel between them." The internal evidence of this story, in what regards the quarrel between the mayor and the young woman, and his causing her to be hanged in consequence of such quarrel, is sufficient to prove it to be a fable; and if Dr. Mead had named the book in which he found it, a reference to the original might possibly have afforded some further clue to the real meaning of the fable. As it is, I think the *young woman* (which words Dr. Mead has put in Italics) means the *νεκρῆ*, of whom I have been speaking. It is possible that criminals might have had their sentences remitted for undertaking the hazardous service in question, and that some carriers of the number, might have escaped the contagion. The oak-bark, which carriers use, may, by constant immersion in the tan-pits, produce the same effect as the Peruvian bark, when medically applied; and if that be true, the fact, that any one trade or calling is less subject to pestilential contagion than others, is undoubtedly of great importance.

my former Notes (p. 140 et seq.), as, for instance, in the line from Comus, “ Braid your locks with rosy twine,” alluding to the redness of a strong infusion of the bark ; from the inference deducible from the expressions “ diligently hearken and giving ear,” in the quotation above from the book of Exodus ; from the baldness of the centre figure of group 3, Pl. VI. of the former Notes ; and, lastly, from the import of the answer of the oracle (when taken out of the ænigmas in which it is admitted all oracles were involved) in Thucydides’s Account of the Plague of Athens, *κατα κρατος πολεμισι νικην εσεσθαι*, I am inclined, I say, to believe, that the ancients, as one means of curing the complaints in question, used to shave the patient’s head, and apply the bark in specie, or a strong infusion of it, externally to the poll ; and when it is recollected how hides are curried, by removing the hair from them and then tanning them with bark, there will appear a sufficient similitude between the two processes, as well as in their names, to justify (for the sake of ænigmatical disguise) the substitution of currying for curing : so much may be observed as to the method of cure by the bark ; but whether, in times of contagion or pestilence, it might not have been usual also to comb into periwigs the powder, or other preparation of the bark, for the purpose of a safeguard (Peru, and wacht, a guard), or preventive of infection, I leave the reader to determine.

There is one particular regarding the case of the mummy, No. 3, which it would not be proper to pass unobserved : if the parts about the shoulders and breast had only been marked with stripes

(ωλιγαίς), there might merely have been an allusion to the plague, which in fact shews itself very commonly in tumours about the arm-pits; whence perhaps the same Greek word ὤμος, signifies putrid, and a shoulder (and from thence again are all the figures of the painting marked on the shoulders with stripes); but it will be observed in No. 3, that, in addition to those stripes, the parts just now mentioned are marked with an abundance of spots; and (as I have shewn that that figure represents Africa) if it be recollected that it is established, as far as tradition goes, that the small-pox is a native of Africa, it may be granted, that these spots may possibly allude to that disease, especially if it shall appear that it has its birth-place in a part of Africa, which corresponds in position with the situation of those spots on the figure. It is in fact (poetically) stated by Virgil in his twelfth *Æneid*, from the 310th to the 440th line (and that will be deemed more probable on considering the true representative characters of Sucron, 505, and Murranus, 529 there; as obviously intimated by their names), that the small-pox is a native of Suz, on the west coast of Africa, about lat. 30 (from whence perhaps it may have its name, quasi, Sus, porcus), and of the nearly opposite island of Lancerote. To both these places there are many allusions in the passage referred to in Virgil, and a clear notice is taken there of the benefit of the practice of inoculation, as applied to the disease (most horrible in its effects unless so tempered and subdued), and that that process had its origin, or was most generally practised in Arabia and Armenia; there is also notice taken, in the concluding lines there, of the custom of administering the bark to patients by way of strengthening them, when

in a state of convalescence from the small-pox: but I must now content myself with speaking of these matters thus shortly, as indeed I should not have mentioned them here at all; but from an apprehension that the fleam and lancets at the top of the double line of No. 3, which, in my opinion, have merely, for the reason just now assigned, a reference to the name of the island of Lancerote, might be mistakenly supposed to intimate that the first thing to be done in the complaints which have been principally under discussion, should be to bleed the patient; a practice which might possibly be so dangerous (of which however I know nothing), that I should feel great concern, if any thing I should say, or any object I should point to (could I suppose that any thing from me on such a subject could serve as a guide), should lead to its adoption, or even trial.

In returning to my subject, I might here correct the errors of some of the etymologies attempted in my former Notes, and add confirmations of others of them: among the first, I might observe, that when the cause of the pestilence is attributed in the Iliad to the dishonour done to Chryses,

1 Il. 11 Οὐνεκα τον Χρυσην ητιμησ' αρητηρα—

and when the removal of the pestilence is stated by Homer to be connected with the return of Chryseis, or the restoration of Chryses himself, to the honour in which he had before been held (which introduces frequent mention of the words τιμην and ετιμησεν), instead of explaining it to have a reference to the stagnant waters being carried off by the Amazon (as represented by another fresh water river, the Thames, there supposed to be pointed to by these words),

I now ascribe the same effects to the Amazon itself, nominatim; for, the course of that river being almost immediately under the equator, the degrees of which are habitually construed into time, I think that nothing more or less is intended by the poet's frequent use of the words *τιμη* and *ετιμησε*, than a reference to time so counted, and, under that idea, to the river Amazon itself. On the other hand, by way of confirming some of my former derivations; in proof that the poet intended to assign the steely brackishness of water as the cause of pestilence, I might cite 2 Il. 8, *βασκ' ιθι, ελε ουειρε*, and 2 Il. 6, *ελον ουειρον*, as alluding to "water (eau) long on iron." But without dwelling further on such corrections, or confirmations, and satisfied, myself, if the results I come to shall appear right on the whole, without presuming to suppose that I can altogether avoid error in my progress to them, I leave my former Notes and this Supplement to the reader's indulgence, and if the last derivation is right, proceed to deduce another from it: for it should seem from the words *ελον ουειρον*, and still more strongly from *Μηνυ Αχιλλος ελομενην*, 1 Il. 1, that it was intended to intimate that the seeds of the pestilential contagion were apt to remain long in wool (*ελο —μενην*); and this leads me to offer an explanation of the lectisternia, which it is fabled the Romans (whoever the Romans might be) were used to decree in times of pestilence, which times, according to Livy and other authors, appear to have been very frequent among them. These lectisternia are commonly interpreted to be ceremonies of carrying about to the temples images of the gods upon couches; but I take them simply to allude to decrees, enjoining the destruction or disuse of beds of woollen materials, and in-

stead of them scattering litter of straw (lectum, and sterno, stratum) in the churches, for the people (looking like images from disease, and as pure as the gods, when fresh from the baths) to lie upon, in order to check the progress of infection : and then the name of the pulvinaria, couches, or pillows, supposed to be used on such occasions, may intimate that those pillows, from the medicated cloths applied to the patients' heads, were impregnated with the powder of bark, pulvis : it is upon a pulvinar of this sort perhaps that the head of Fig. C, No. 1, in the plate annexed, is reclined ; and to confirm my account of the lectisternia, it should seem that the meaning of the old Greek incantation *εκας, εκας οστις αλιτρος*, may refer to the wish of avoiding such persons as, in times of pestilence, might not follow the practice of lying upon such litter of straw. According to these conjectures, in Mr. Hope's most interesting picture of the plague (or rather the pestilence, called *λοιμος* by Thucydides) of Athens (the back-ground of which picture has a public fountain in the street, at which are seen people drinking water, with reference probably to the origin of their disease), the sick are, almost all, nearly naked, with straw-mats and fragments of straw scattered about them, whilst only the female figure, dying, (in the principal group), seems to be wrapped up warm in a bed, the apparent seat of infection and putrefaction, as evidenced by the figure at the foot of the bed, which is holding its nose : and in like conformity with those conjectures, when the beds of the garrison had been all destroyed by public order, during the pestilential fever that lately prevailed at Gibraltar, it was found that the contagion began to subside.

As to what is stated in my former Notes relative to allusions in the classics to the practice of smoking tobacco, I may here add, in further support of such statements, that I find that drug mentioned by name (and with a reference probably to a prevention of infection) in the Near. of Demosthenes, as cited in Potter's Antiq. vol. i. 195, *Αγιστευω, και ειμι καθαρα, και' αγωγή απο των αλλων των ε καθαρευοντων, και απ' ανδρος συνκσιαις και τα θεογνια και "τοβακχεια" γεραιρω τῷ Διονυσω κατα τα πατρια, και εν τοις καθημεσι χρονοις* and there was perhaps a reference to the smoking-pipe, in the flute or pipe, shewn by Potter, p. 205, to have been the instrument most played upon at sacrifices; and that tobacco was used by the ancients in powder also, as snuff, seems to follow (as stated by Potter, 308, out of Aristotle) from their deifying even the act of sneezing (*τον παταρμον θεον ηγαμεθα*), which they would scarcely have done, but from an opinion of the beneficial effects of some substance, as tobacco, used for the purpose of making them sneeze.

This may be no improper place to state a circumstance of some small importance in the present discussion; for though it is possible (as supposed in my former Notes) that the word *πομπνυοντα* in the fourth of the following lines,

1 Il. 597 *Αυταρ ο τοις αλλοισι θεοις ενδεξια πασιν
Ωνοχοει, γλυκυ νεκταρ απο κρητηρος αφυσσων
Ασβειστος δ' αρ' ενωρτο γελωσ μακαρεσσι θεοισιν
Ως ιδον Ηφαιστον δια δωματα πομπνυοντα,*

may have relation to the smoking-pipe, which the Chinese (represented by *Ηφαιστος*) are much in the habit of using; yet, on further reflection and inquiry, I think those lines have a more particular re-

ference to the practice of drinking the tea of China, for the purpose of correcting a tendency to the complaints supposed, the laughter of the gods implying that they loved wine better than tea; and I think, on considering the passage of Virgil from whence the following line is taken,

4 Geor. 466 Te veniente die te decedente canebat ;

that it has regard to the regular practice of drinking tea in the morning and evening. For as the ginseng-root, however efficacious, whether as a remedy or a preventive, could only have been accessible, owing to its extreme dearness, to the very rich, some substitute would naturally have been sought for it; and it is possible that such might really have been found in the nettle, or nettle-top (for the bird, in Fig. 1, No. 2, Pl. V. annexed to the former Notes, may possibly be a nettlecreeper, and so confirm the plant's being a nettle); but, from the letter T, into the shape of which the arms of the figure there are affectedly thrown, and from the Chinese peacock annexed to its panache, I think the plant it is gathering represents the tea-plant of China; and as the leaves (*φυλλα*) of the tea-plant are the part used, it seems to furnish a ready derivation for Virgil's name of Phyllis, when, in the following line, he recommended a substitution of tea for the nettle-top,

3 Ecl. 76 Phyllida mitte (note the te) mihi, meus est natalis :

and though, from the efficacy of the ginseng-root, Æsculapius himself, the god of medicine (as mentioned by Sir William Temple, vol. ii. part 3, 409), is fabled "to have gone about the country attended by a dog and a she-goat," the dog alluding to the Peruvian

bark, either by a reference to a dog's barking (and for a like reason perhaps a tanner has a great dog almost to a proverb), or from the resemblance of South America (Cerberus) to a dog; and the goat alluding to the island of Japan, which is like a goat in shape, and which produces the ginseng-root; yet, in respect to the acknowledged efficacy of tea among the ancients, besides the proof of it, resulting from an explanation of Virgil's Phyllis (from *φυλλα*), as before, I would state, that if in reference to the military action of the Iliad, the new arms fetched for the warrior Achilles, from China, have relation to the importation of fire-arms and the use of gunpowder, from thence into Europe (as stated in my "View of the Classics"), so in respect to the medical action of that poem (and that it has a medical action, particularly in its two first books, is manifest from what is stated of a pestilence there), the antidote, or preventive of that pestilence, is fetched in like manner from China; since the description of the arms of Achilles (who takes an important share in what concerns the pestilence, and whose name refers to the cause of it, *αγω* and *ιλυς*), contains frequent mention of tea (as is also shewn in the treatise just now referred to); and (that I may give some probable proof of the efficacy of tea, as a preventive), it is stated in a note to Mr. Howard's Account of the principal Lazarettos of Europe, p. 42, that Dr. Schotte, in a treatise on a contagious fever, which raged at Senegal in the year 1778, after enumerating (by the way) among other predisposing causes of the malady, "the brackish well-water, in which the victuals of the garrison were boiled, and which served them as constant drink;" states, that "a person who alone escaped the contagion, drank no spirituous liquor

whatever, not even beer or cyder, but plenty of tea and coffee in the morning and afternoon."

But whether the beverage of tea may be a remedy, or only a preventive, I know not; what I am about to mention seems to be undoubtedly of the former description, and indispensable perhaps to the cure of the complaints under discussion; I mean a hot bath. I take this to be proved by the single word *αγιστευω*, of the quotation above from Demosthenes (but more especially when coupled with the words *καθαρα, αγνη, &c.*); that word of itself meaning, "I resort to the stews, or hot-baths, for the ague;" and if the words above cited from Thucydides's Account of the Plague of Athens, *κατα κρατος πολεμοσι νικην εσεσθαι*, convey an allusion to the application of the bark to the poll of the head; I very strongly incline to think also, that the words immediately following, *και αυτος εφη συλληψεσθαι*, have regard to the assistance which would be given to the former process, by putting the patient into hot water up to the lips. And if in Fig. 2, No. 2, Pl. V. of the former Notes, the position of the damsel (*κερη*), behind the patient, may allude to curing, or currying, or applying the bark to the poll of the patient's head (and the uplifted hands of the latter, in a praying attitude, may refer to the bark of the Andes of Peru), the patient's sitting upon a stone, and being wrapped up in a close-folded dress, apparently damp (the like to which may be seen on the patient in fig. 3 of the same plate) may have a reference to such hot-baths, or stews: the old man there pouring out some liquid upon the fire of an altar, and thereby producing steam, may imply that steam was used for the same purpose: and perhaps the manner in which the mummy which has

been under examination, and indeed all mummies are swathed up in repeated bandages, may have some reference to the practice of heating the patient in the stews; the crypta, or pits, in which they are found deposited in Ægypt, conveying a strong allusion to tan-pits, in which bark is used in the process of currying. Again, the bitumen, which preserves the mummies, being a thing, “quod (according to Dr. Middleton, 258) in multis lacubus fluitans reperitur,” there may be in the use of such a substance, a reference perhaps to the foul brackish water, which is supposed to be the main cause of the disease: I am somewhat inclined to think also, that the pulvis, from which Dr. M. p. 263, mentions the mummy to have been cleansed (a pulvere ac sordibus purgata), might, by investigation, have been found to be partly composed of powder of the Peruvian bark, especially when I observe the tradition stated by him, 260, “de virtutibus mumiarum medicis opinio ista fuit, qua tanquam omni aromatum genere onusta, ac medicinarum omnium valentissimæ per gentes venditabantur.”

I collect from many hints in Thucydides (loco sup. cit.), that the putting the patient into a hot-bath (and I apprehend as hot as it could be born) was the Chinese method of treating the disease; and perhaps the aromatic ingredients used in wrapping up the mummies, may imply that herbs, such as the camomile and others, mentioned from Virgil in my former Notes, or other aromatic infusions, might be put into the hot-bath; and the state of the mummy, as described by Dr. M. (256), may point to the close method in which those herbs, &c. might have been applied, by wrapping-cloths to the patient's body; “Asphalto, balsamis, aromatibusve condita, et multiplici

linteorum, fasciarumque ordine, alio super alium, a capite usque ad pedes involuta erat; atque hæc deinde involucra, alio rursus velamine, sive tunica linea, pulchre depicta, et Deorum, bestiarum, symbolorumque formis variis ornata, penitus obtegebantur." The use of the hot-bath still subsists in common practice in the civilized parts of the countries which are subject to the plague, namely, Ægypt, Syria, and Asia Minor; with which remark I close my observations on the subject of the mummy; and though in the consideration of it I have been obliged to resort to the mention of many things of a common, coarse, and even vulgar nature, I am not ashamed that it should be said,

Εγω δε μιν οιος ανεγνων τοιον εοντα, ΗΟΜ.

But, that I may give another remarkable proof concerning the Peruvian bark, I would refer to two noble pictures, by Salvator Rosa, lately belonging to Sir George Yonge, but said to be sold to the Marquis of Lansdown: in the first (commonly called "Democritus of Abdera contemplating the End of all Things") is a figure, which I take to be that of a physician, sitting with his head supported by his hand at his poll (quod nota), in deep reflection over a book, lying open on a table, on which he leans: around him appears a general wreck of animate and inanimate nature, in the skeletons of all sorts of animals, birds, beasts, reptiles, and insects, and in the rugged trunks of withered trees over his head; while the ruin of the elegant arts is exhibited in broken reliefs and vases overthrown, and that of the military art or political power, by a dying eagle upon a mutilated column: this picture I take to represent the horrible effects

of a pestilence. In the other, its proper companion, are five or six figures, some of which appear to be sickly, wrapped up in blankets, as evidencing the cold of an ague, and apparently listening and attending to a youth who is pointing to another youth, the principal figure, seen stooping by the side of a brook, and drinking water from it out of his hand (nota the Andes mountains producing the bark); while over the heads of all of them are trees, the trunks, or bark, of which are very prominently brought into view; and, in the back ground, a philosopher, or physician, sitting in contemplation of the whole scene, and beside him, written in large letters the words "Salvator Rosa," the meaning of which the reader may, if he pleases, confine to the name of the painter, but I think they allude to the salutary effects of the red bark, found in the country of South America, which country, from its shape, is often assimilated by the ancients to the bud of a rose, as by Homer, 2 Il. 654, *Ἐκ Ρόδου ἐννεα νηαῖς*, in which passage it is plain that *Ρόδος* relates to America, as well from other circumstances, as from the wealth it is said to possess, alluding to the precious metals of South America.

670 Καὶ σφιν θεοπέσιον πάλστον κατέχευε Κρονίων·

I never saw these two pictures, nor that of Mr. Hope before noticed, but once; further observation therefore might probably derive from them much more valuable matter, regarding the subject under consideration.

I conclude with offering an interpretation of a few lines from a part of the 3d Æneid, which, according to what is said in my former Notes, p. 140, to which Notes I again here refer, has a particular relation to the whole of this subject.

176 Corripio è stratis corpus, tendoque supinas
 Ad cœlum cum voce manus, et munera libo
 Intemerata focis: perfecto lætus honore
 Anchisen facio certum remque ordine pando.
 Agnovit prolem ambiguum geminosque parentes
 Seque novo veterum deceptum errore locorum.
 Tum memorat—

the meaning of which I venture to unriddle as follows: supposing (to speak as Virgil does, in the first person) I have a patient attacked by a contagious pestilential disease (its contagion being implied by the litter of straw, *è stratis*, in which he lies), I take up his body from thence, without a moment's delay (*corripio*), and curry it (*corripio*), or tan it (*tendo*), from the back and spine (as implied perhaps by the French *dos*, *tergum*, in *tendo*, and by *supinas*) to the poll or hollow part of the head (that hollow part being pointed to by the Greek word *κοιλον*, *idem quod cœlum*), or, in other words, by administering the bark externally to those parts (the bark being implied in the word *manus*, by a reference to the Andes), as the patient lies supine, with his face turned to the skies, in a bath which comes level with his mouth (*cum voce*), the great heat of which bath is denoted by (*focis*), as its containing an infusion of purifying aromatic herbs may be by (*munera intemerata*), though these words, as coupled with (*libo*), should at the same time seem to imply the patient's drinking a quantity of hot tea (implied perhaps by *te*, in *intemerata*). After he has thus lain in the bath a full hour (*perfecto honore*) with the fires that heat it well lighted, or strongly burning (*lætus*); I produce the effect of ensuring (*facio certum*) the ague-

fit (implied by Anchisen, near the ice, or a fit nearly allied to ice in its nature), and thus in due order acquire a key to the fever (remque ordine pando); or these last words may perhaps imply (and then in due order resort to the use of cathartics). Of the next two lines, the first seems to intimate that the patient, in consequence of such a process, shews the twofold nature of his complaint, cold and hot, ague and fever; and the second, when coupled with the context, that the disease is contracted by a change of climate, viz. that of Europe for that of the West Indies. The two last words (tum memorat) intimate that, when that point of the process is attained, the bark (implied by a reference to the river Mamore, on which the tree producing it grows) is afterwards to be taken internally, in order to a completion of the cure.

THE END.

